

M O T E T S

A I. ET II. VOIX,

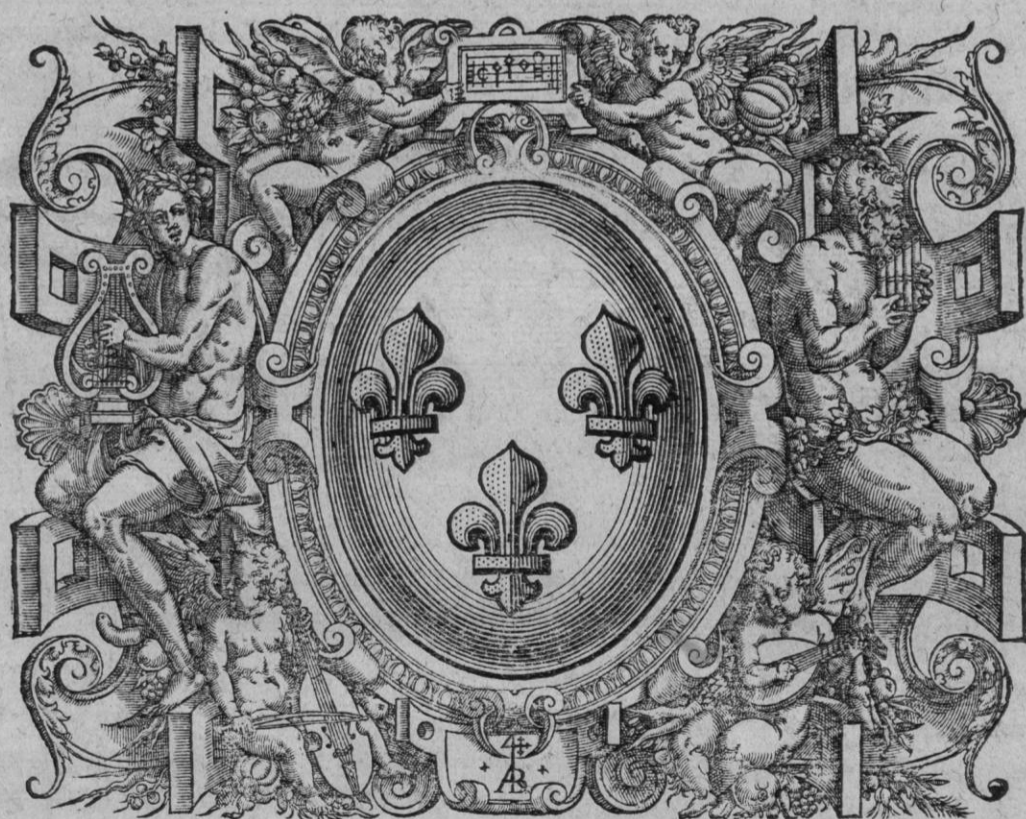
A V E C

ET SANS INSTRUMENTS,

ET BASSE-CONTINUE;

Par M. BOURNONVILLE.

LIVRE PREMIER.



A P A R I S,

Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy
pour la Musique, rue S. Jean de Beauvais, au Mont-Parnasse.

M. DCCXI.

AVEC PRIVILEGE DE SA MAJESTE'.

M O T E T S

A L E T T I V O I X

E T S A N S I N S T R U M E N T S

E T P A R T I C O N T I N U E

P A R T I C O N T I N U E

E T P A R T I C O N T I N U E



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T A B L E

DU PREMIER LIVRE DES MOTETS DE M. BOURNONVILLE.

MOTETS A VOIX SEULE.

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MOTETS



M O T E T S

A. I. II. VOIX, ET B-C.

AVEC ET SANS INSTRUMENTS,

Par Monsieur BOURNONVILLE.

I. MOTET A VOIX SEULE.

POUR LE SAINT SACREMENT.



Uis mihi dabit acquiescere in te, O, ô dul-

BASSUS-CONTINUUS.

cissime Jesu. Quis mihi dabit acquiescere in te, O, dulcissime

Jesu. O dulcissime Je- su. Te querunt piæ lacrymæ, & cordis sus-

Mesuré.

LIV. I. A

I. MOTET A VOIX SEULE,

pi- ria, & cordis suspi- ria, Te quærunt piæ lacrymæ, &

cordis suspi- ria. Te quærunt piæ lacrymæ, & cordis suspi- ria, &

cordis suspi- ria.

Gratieusement.
PRELUDE.

Sicut cera à faci- e ignis,

ita li- quefcit, ita li- quefcit ani- ma me- a, amo- re

tu- i fau- cia. Sicut ce- ra à facie ignis, ita li-

ques- - cit ani- ma me- a, amo- re tu- i fau- ci-

a. Sicut cera à facie ignis, ita li- quefcit

ani- ma me- a, amo- re tu- i fau- ci- a, amo- re

tu- i fau- ci- a. ita liquef- cit, ita li-

ques- - cit ani- ma me- a, amo- re tu- i,

I. MOTET A VOIX SEULE,

amo- re tu- i fau- ci- a. Sicut cera à faci- e

i- gnis, ita li- quef- cit ani- ma me- a,

amo- re tu- i fau- ci- a.

Gratieuſement.

PRELUDE.

TU gau- dium, Tu gaudium, Tu

ſpes, Tu ſalus me- a, Tu gau- dium, Tu ſpes, Tu ſa- lus

mea, O amantif- simè Je- su! Tu gau- dium, Tu gaudium, Tu

spes, Tu salus me- a. O aman- tissi- mè

Jesu! Tu gau- dium, Tu gaudium, Tu spes, Tu fa- lus me- a.

O aman- tissimè Je- su!

Tu gau- dium, Tu gaudium, Tu spes, Tu fa- lus,

mea, Tu fa- lus mea, Tu gau- dium, Tu spes, O aman-

I. MOTET A VOIX SEULE,

tissimè Je- su! Tu

The first system of music features a vocal line in treble clef and a lute accompaniment in bass clef. The vocal line begins with a half note 'tissimè', followed by a quarter note 'Je-', and a half note 'su!'. The lute accompaniment consists of a series of sixteenth notes, with some groups of four or six notes beamed together. There are some faint markings above the lute line, possibly indicating fingerings or ornaments.

gau- dium, Tu gaudium, Tu spes, Tu salus mea, Tu gau-

The second system continues the vocal line with 'di-um, Tu gaudium, Tu spes, Tu salus mea, Tu gau-'. The lute accompaniment continues with similar rhythmic patterns, including some groups of six notes. There are some markings like '6' and '7' above the lute line.

- dium, Tu spes, Tu fa- lus mea, O amantissimè

The third system continues with '- dium, Tu spes, Tu fa- lus mea, O amantissimè'. The lute accompaniment features a mix of sixteenth and thirty-second notes, with some groups of six notes. There are markings like '6' and '9-6' above the lute line.

Je- su! O aman- tissimè Je- su! Tu

The fourth system continues with 'Je- su! O aman- tissimè Je- su! Tu'. The lute accompaniment includes some groups of three notes and some markings like '6-3', '2-4', and '7-3'.

gau- dium, Tu gaudium, Tu spes, Tu salus mea, Tu gau-

The fifth system continues with 'gau- dium, Tu gaudium, Tu spes, Tu salus mea, Tu gau-'. The lute accompaniment features a mix of sixteenth and thirty-second notes, with some groups of six notes and markings like '7-6', '6', '6-6', '6', and '6'.

- dium, Tu spes, Tu fa- lus mea, O amantissimè Je- su!

The sixth system concludes with '- dium, Tu spes, Tu fa- lus mea, O amantissimè Je- su!'. The lute accompaniment features a mix of sixteenth and thirty-second notes, with some groups of six notes and markings like '6', '4', '6', '6-3', and '4'.

Adhæreat tibi vitæ meæ anima mea, Nec possit sepa-rari à

charita- te tua, à charitate tu- a, Ad- hæreat tibi vitæ meæ anima

mea, Nec possit separari, Nec possit sepa- rari à charitate tua, à

cha- ri- tate tu- a.

legement.
P R E L U D E.

EXultabit in te & de- lec- tabitur, & de- lec- tabitur,

I. MOTET A VOIX SEULE,

super fa- lu- ta- ri tu- o. Exultabit in

te & de- lec- tabitur, & de- leg- ta- bitur, Exul-

ta- bit in te, super

fa- lu- ta- ri tu- o. Exultabit in te & de- lec-

tabi- tur, & delecta- bitur, super fa- lu-

ta- ri tu- o. Exul- tabit in

te, exul- ta- bit in te & delec-

ta- bitur super fa- lu- ta- ri tu- o.

Exul- tabit in te

& delec- tabi- tur, & delec- tabitur super fa- luta- ri

tu- o. & delec- ta- bitur, & delec- tabitur

super fa- lu- ta- ri tu- o. Exultabit in

II. MOTET A VOIX SEULE,

te & de- lec- tabitur, & delec- ta- bitur, Exul- ta-

bit in te & delec- tabitur super

fa- luta ri tu- o, super fa- lu- ta- ri tu- o. Exulta- bit in

te & de- lec- tabitur, & de- lec- tabitur, & de- lecta-

bitur super fa- luta- ri tuo. & delec- ta-

bitur super fa- lu- ta- ri tu- o.



II. MOTET A VOIX SEULE.

POUR LE SAINT SACREMENT.



N voce exultationis resonent.

Legerement.



PRELUDE.



IN voce



e- xul- ta- ti- o- nis re- sonent, re- sonent,



Vox epu- lan- tis læten- tur animæ fi- deles, læ-



ten- tur animæ fi- deles De- i sui præsen- ti- a.



II. MOTET A VOIX SEULE,

De- i sui præsen- ti- a, De- i sui præsen- ti-

a. In voce e- xulta- ti- o- nis re- sonent, Vox epu-

lantis re- sonent, re- sonent, Vox epu- lan-

tis. Læ- ten- tur animæ fi- deles

De- i sui præsen- ti- a, De- i sui præsen- ti- a læ-

ten- tur a- nimæ fi- deles. Læten- tur

animæ fi- deles De- i su- i præsen- ti- a.

De- i sui præsen- tia. Læ- ten- tur

animæ fi- de- les De- i sui præ- sen- ti- a.

De- i sui præsen- ti- a. De- i sui præsen- ti- a.

Gravement.
PRELUDE.

A- do- rent Deum, A- do- rent Deum omnes gen-

II. MOTET A VOIX SEULE,

tes in falu- tari hof- tia, A- do- rent, A- do- rent

Deum omnes gentes in falu- tari hof- ti- a.

A- do- - rent Deum omnes gentes in faluta- ri hof- tia, in

falu- tari hof- ti- a. A- do- - rent, A- do- rent Deum omnes

gentes in falu- tari hof- tia, in falu- tari hof- tia.

A- do- rent Deum, A- do- rent Deum omnes gen-

tes in falu- tari hostia, in falu- tari hof- ti- a. Et

Marqué.

psallant nomini e- jus in sempiterna sæcula. Et psallant nomini e- jus in

sempiterna sæcula. Et psal- lant in sempiterna sæ- cu-

la. Et psallant nomini ejus, Et psallant nomini ejus in sem- pi-

ter- na sæ- cula, in sempiterna sæ- cu- la.

Et psallant nomini ejus in sempiterna sæcula. Et psal- lant, Et

I. MOTET A VOIX SEULE,

psallant nomini ejus in sempiterna sæ- cu- la.

in fem- piterna sæ- cula. Et psallant nomini

ejus, Et psallant nomini ejus in sempiterna sæ- cu- la, in

sempiterna sæ- cula. Et psal- lant, Et psallant nomini ejus in

sempiterna sæ- cu- la, in fem- piterna sæ- cu- la. Et psallant

nomini ejus, Et psallant nomini ejus in sempiterna sæ- cula.

Gayment.

Al- leluya, al- leluya, al- le- lu- ya. Al-

leluya, allelu- ya. Al- leluya, al- leluya, al- leluya,

allelu- ya. Al- leluya, al- leluya, al- leluya, al-

leluya, al- leluya. Al- leluya. Allelu- ya.

Allelu- ya, alle- lu- ya, alle- lu-

Liv. I. E

II. MOTET A VOIX SEULE,

ya. Alle- luya, al- leluya, al- leuya, al-

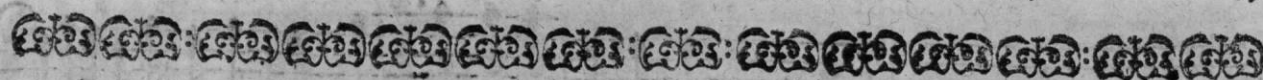
leluya, alle- luya, alle- lu-

ya. Al- leluya, al- leluya, al- le- luya, al-

leluya, al- le- lu- ya. Allelu- ya, alle- lu- ya, alle- lu-

ya, al- lelu- ya. Allelu-

ya, alle- lu- ya, alle- luya, al- lelu- ya.



III. MOTET, A VOIX SEULE.

POUR LA SAINTE VIERGE.



Ortales accu- rite, exul-

BASSE-CONTINUE.

ta- te, gau- dere, gaudete, Re- gina cœlorum

tartaro vos eripit, tartaro vos eripit nomen matris ho- mi- num, mater

Dei, mater Dei sus- ci- pit.

Marqué.

III MOTET A VOIX SEULE,

Regis regum immor- tales nuntii, ve- nite, vola-

te, ve- nite cincti floribus alba spargite li- li-

a. alba spar- gite, alba spargite li- li- a. Puræ

Virginis auribus pia ferte sus- pi- ria, pia

ferte sus- pi- ria. Regis regum immortales nunti- i, venite, vola-

te, venite cincti floribus, alba spargite li- li- a, alba

spar- - gite, spar- gite li- lia.

Puræ Virginis au ribus pia,

ferte suspi- ri- a, Regis, regum immortales nunti- i, venite vola-

te, venite cincti floribus.

alba spargite li- lia, alba spargite li- lia. Puræ Virgines

auribus pia ferte suspi- ria, pia ferte suf- pi- ria.

III. MOTET A VOIX SEULE,

Regis, regum immortales nunti- i, venite, vola-

- te, venite vola- te, vo- la-

- te, vola- te.

T Imè, Timè peccator, Vide ful- gura, Audi

ful- mina, Audi fulmi- na. *Mesuré,* Avernum sibi- lat,

mors atra vo- lat, Avernum sibi- lat,

mors atra vo- - - lat. Timé pec- cator, Timé

Timé. Suf- pi- ras, lu- ges, con-

Toucement. 6* 6 7b6 76 *

ver- - teris, converte- ris. Suf-

7 6 6* 6*

pi- ras, lu- ges, converteris, converteris. Suf-

76 6 6* 6* 6*

pi- ras lu- ges, conver- teris, converte- ris.

7b6 6 6* 6* 4 3*

conver- teris, converte- ris.

* 6 *

III. MOTET A VOIX SEULE,

Gay.

PRELUDE.

IN aeternum laeta-

re

tela fili- o ra-

pit, rapit Mari- a.

Te cae- lesti mi- feri- cors Deus, co-

ro- nat, coro- nat glo- ri-

a, coro- nat glori a

In aeternum læta- re.

In æ- tet- num læta- re.

Tela fili- o ra- pit, ra- pit Ma-

ri- a. Te ex- lesti mife- ricors Deus co-

ro- nat, coro- nat glo- ria.

III. MOTET A VOIX SEULE,

co- ro - nat glori- a.

In æ- ter- - num læta- re, In æ-

ternum læta- re, tela fili- o

ra- - - pit, rapit Mari- a.

Te cælef- ti mise- ricors

Deus co- ro- - - nat, coro- - - nat

glo-ria. coro-

6 5 6 6 6



I. MOTET, A VOIX SEULE,
AVEC UN VIOLON.

Psalme CXIX.



Gravement.

VIOLON.

D Dominum cum tribularer.

PRELUDE.

6 7 6 5

nat, coro- nat glo-ria.

6 6 4 3 6

AD Dominum cum tribularer clamavi: & exau- divit me, & exau-

divit me, & exaudi- vit me.

Ad Dominum cum tribularer cla- mavi: & exaudivit me.

& exaudi- vit me.

Do- mine, Domi- ne libera animam meam à labiis i- niquis, à

labiis i- niquis, & à lin- gua, & à lin- gua do- losa, & à lin- gua do-

lo- sa. Do- mine, Domi- ne libera animam

meam à labiis i- niquis, & à lin- gua dolosa, & à lin- gua, & à lin- gua do-

lofa, & à lin-gua, & à lin-gua do-lo-fa.

Do-mine, Domi-ne libera animam meam à

labiis i-niquis, à la-biis i-niquis, & à lin-gua do-lofa, & à lin-gua do-

lofa, & à lin-gua, & à lin-gua do-lo-fa.

& à lin- gua do-

lofa. Do- mine, Domine, libera a- nimam meam à labiis i- niquis, à

labiis i- niquis, & à lin- gua do- lofa, & à lin- gua do- lofa, & à lin-

gua do- lo- fa, & à lin- gua, & à lin- gua do- lo- fa.

32 I. MOTET A VOIX SEULE, AVEC UN VIOLON,

QUID detur tibi, aut quid apponatur tibi: ad linguam, ad linguam dolosam.

7 3 7 6

QUID detur tibi, aut quid apponatur tibi: ad linguam do- losam. VIOLONS.

7-6*

Vite & marqué.

S Agit- - - - - ta po- tentis a- cutæ,

6 6 7 4 *

cum car- bonibus, cum car- bonibus defola- to- ri- is.

6 * 6 6*

Sagit-

tæ, Sagit- - tæ potentis a- cutæ, cum carbo- nibus

de- fo- la- to- ri- is. cum carbo- nibus, cum carbo nibus de- fo- la-

to- ri- is. Sagit-

I. MOTET A VOIX SEULE, AVEC UN VIOLON,

- - - ta potentis a- cutæ, cum carbo- nibus, cum car-

bonibus, cum car- bonibus defola- to- ri- is.

Sagit- - ta, Sagit- - ta po-

tentis a- cutæ, cum car- boni- bus, cum car- boni- bus

defo- lato- ri- is.

This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The lyrics 'defo- lato- ri- is.' are written below the vocal line. The piano part includes various ornaments marked with asterisks and some fingerings like '7*' and '6'.

This system continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes various ornaments marked with asterisks and fingerings like '6*' and '5'.

VIOLONS.

LOUPE.
Lentement.

This system continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The section is labeled 'VIOLONS.' and includes the instruction 'LOUPE.' and 'Lentement.' The piano part includes various ornaments marked with asterisks and fingerings like '6', '8', and '6'.

HE- u mi- hi, He- u mihi, quia incola- rus meus prolon-

This system continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The lyrics 'HE- u mi- hi, He- u mihi, quia incola- rus meus prolon-' are written below the vocal line. The piano part includes various ornaments marked with asterisks and fingerings like '6', '7', and '6'.

I. MOTET A VOIX SEULE, AVEC UN VIOLON,

ga- - - tus est, habitavi cum habitantibus Ce- dar,

multum incola fuit anima mea. multum incola fu- it anima

me- a. He- u mihi, quia in- cola- tus meus,

prolonga- tus est, habi- tavi cum habitan- tibus Cedar, multum incola

fuit anima mea, multum incola fuit anima mea.

9-6 9-6 4-3 6

Habitavi, cum habitantibus Cedar,

7 6 7 6 6 4 3 6 7 * * *

multum incola fuit, multum incola fuit anima mea.

* -7 5 * * 9 4 3 4 3 * 6

9 * 6

7 6 7 6 6 6 4 *

38 I. MOTETA VOIX SEULE, AVEC UN VIOLON,

Cum his qui o-derunt pacem eram paci-fi-cus, Cum his qui o-derunt pacem

Legerement & marqué.

eram paci-fi-cus.

Cum lo-que-bar il-lis, impu-gna-

bant, impugna-bant me gratis, impu-gna-bant me

gra- tis.

This system contains the first two staves of music. The top staff is a vocal line in G-clef with a key signature of one flat (B-flat). The bottom staff is a piano accompaniment in C-clef. The lyrics 'gra- tis.' are positioned between the two staves. The piano part includes various fingering numbers such as 6, 7, 4, 3, and 6.

Cum lo- que bar il- lis, impu- gnabant, im- pu- gnabant,

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'Cum lo- que bar il- lis, impu- gnabant, im- pu- gnabant,'. The piano accompaniment continues with similar fingering numbers like 6, 4, 7, and 6.

impu- gnabant, im- pu- gna- - - bant me gra- tis. impu-

This system contains the fifth and sixth staves of music. The vocal line continues with 'impu- gnabant, im- pu- gna- - - bant me gra- tis. impu-'. The piano accompaniment includes fingering numbers such as 7-6-6, 9, 8, 5, and 7.

gna- - - bant me gra- tis.

This system contains the seventh and eighth staves of music. The vocal line concludes with 'gna- - - bant me gra- tis.'. The piano accompaniment includes fingering numbers such as 6, 9, 6, 3, 5, 6, 6, 4, 5, 4, 3, and 6.

40 I. MOTET A VOIX SEULE, AVEC UN VIOLON,

Cum lo- que- bar il- lis, impu- gnabant,

impu- gna- bant me gratis, impu- gna- bant, impu-

gnabant, impu- gna- bant me gra- tis.

Cum lo- que bar il- lis, impu-

gnabant, impu- gnabant, impu- gna- bant me

gratis. Cum lo- que- bar il- lis, impu- gnabant, impu- gna-

bant me gra- tis. Cum lo- que- bar il- lis,

impu- gnabât, impugnabât, impu- gna- bant me gra- tis.

Lrv. I. L



II. MOTET, A VOIX SEULE,
AVEC UN VIOLON.

Psalme CXXI.

SYMPHONIE.

Gracieusement.



Musical notation for the voice part, starting with the lyrics "Etatus sum." in a 3/4 time signature.

Musical notation for the Basse-Continue part, starting with the lyrics "Etatus sum." in a 3/4 time signature.

Two staves of musical notation for the violin and basso continuo parts.

Two staves of musical notation for the violin and basso continuo parts, including the lyrics "L'Etatus sum, Læ-".

Two staves of musical notation for the violin and basso continuo parts, including the lyrics "tatus sum in his que dicta sunt mi- hi; in do- - mum, in".

do- - mum Domini i- bi- mus. Lætatus sum, Lætatus sū in his quæ

dicta sunt mi- - hi; in do- - mum Domini

i- bi- mus. Stan- - ab ni - tes erant pedes nostri, in

triis tuis Je- - rusalem.

II. MOTET A VOIX SEULE, AVEC UN VIOLON,

in atriis tu- is, in atriis tuis Jeru- sa- lem.

6 7 6 6 *

76 5 7 5

Lætatus sum, Læ- tatus sum in his quæ

6 * 6 6 *

6 6 *

dicta sunt mi- hi: in do- mum, in do- mum Domini

* 6 7 *

i- bi- mus. Stan- tes erant pedes nostri : in

4 3 * 7 4 * 6

a- - - - - tris tuis Jeru- salem.

in attri- is tu- is Jeru- salem, Je- rusa- lem. Latatus

sum, Lx- ratus sum in his que dicta sunt mi- hi, in do- mum, in

do- mum, in do- mum Domini i- bi- mus.

46 II. MOTET A VOIX SEULE, AVEC UN VIOLON,

Gravement.

Jeru- sa- lem, Je- rusa- lem quæ ædi- ficatur ut

civi- tas, quæ ædifi- catur ut ei- vi- tas, cujus

participa- tio ejus in idip- sum. cujus

partici- pa- tio e- jus in i- dip- sum.

Jeru- sa- lem, Jeru- sa- lem quæ ædifi- catur ut

ci- vi- ras, cu- us partici- pa- ti- o ejus in i- dip-

sum. in idip- sum. *Gay*

Illuc enim ascenderunt, ascen- de- runt tribus, tribus Domini:

48 II. MOTET A VOIX SEULE, AVEC UN VIOLON,

testimonium Israël ad confiten- - dum nomini Do- mini. testi-

monium Israël ad confiten- - dum nomini Do- mini, ad confi-

ten- - - dum nomini Do- mini.

Illuc enim ascenderunt, ascen- de- - runt tribus,

tribus Domi- ni, testi- monium I- fra- el ad confi-

ten- dum, ad confi- ten- dum no- mini Domi- ni.

testi- monium Isra-

el, ad confi- ten- dum, ad confiten- dum no-

LIV. I. N

50 II. MOTET A VOIX SEULE, AVEC UN VIOLON,

mini Domi- ni. Illuc

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the violin accompaniment. The lyrics 'mini Domi- ni.' and 'Illuc' are positioned below the vocal staff. The violin part features several sixteenth-note patterns and rests.

enim ascenderunt, ascen- de- runt tribus, tribus Domi- ni,

This system contains the third and fourth staves of music. The lyrics 'enim ascenderunt, ascen- de- runt tribus, tribus Domi- ni,' are positioned below the vocal staff. The violin part continues with rhythmic accompaniment.

testi- monium Isra- el, ad confi- ten- dum, ad confi-

This system contains the fifth and sixth staves of music. The lyrics 'testi- monium Isra- el, ad confi- ten- dum, ad confi-' are positioned below the vocal staff. The violin part continues with rhythmic accompaniment.

ten- dum no- mini Domini, ad confiten- dum

This system contains the seventh and eighth staves of music. The lyrics 'ten- dum no- mini Domini, ad confiten- dum' are positioned below the vocal staff. The violin part continues with rhythmic accompaniment.

nomini Do-mi- ni.

QUIa illic fe- derunt sedes in ju- di- cio, fe- des, sedes super domum

David, sedes super domum Da- vid. Quia illic federunt sedes in iudicio,

sedes super domum, sedes super domum David, sedes su- per domum Da- vid.

R O N D E A U.

Tendrement,
R Ogate, Roga- te, quæ ad pacem sunt Je- rusalem, Ro- gate, Ro- ga- te

52 II. MOTET A VOIX SEULE, AVEC UN VIOLON,

quæ ad pacem sunt, quæ ad pacem sunt Je- ru- sa- lem: & abun- dantia,

& a- bun- dantia dili- gentibus te. & abundan- - tia

dili- gentibus te. Ro- gate, Ro- ga- te, quæ ad pacem sunt Jerusalem, Ro-

gate, Ro- ga- te, quæ ad pacem sunt, quæ ad pacem sunt Je- ru- sa- lem.

Fiat pax in virtu- te tu- a: Fiat pax in virtute tu- a:

& abun- dantia, & a- bun- dantia in turribus tu- is- & abun-

dantia in turribus tu- is. Rogate, Roga- te quæ ad pacem sunt Je-

rusalem: Rogate, Roga- te quæ ad pacem sunt, quæ ad pacem sunt Je-

ru- salem.

Louré.
Symphonie.
Legerement.

54 II. MOTET A VOIX SEULE, AVEC UN VIOLON,

Propter fratres me- os, & proximos me-

os, loque- bar, loquebar pa-

cem, loquebar pa- cem de te. Propter fratres me-

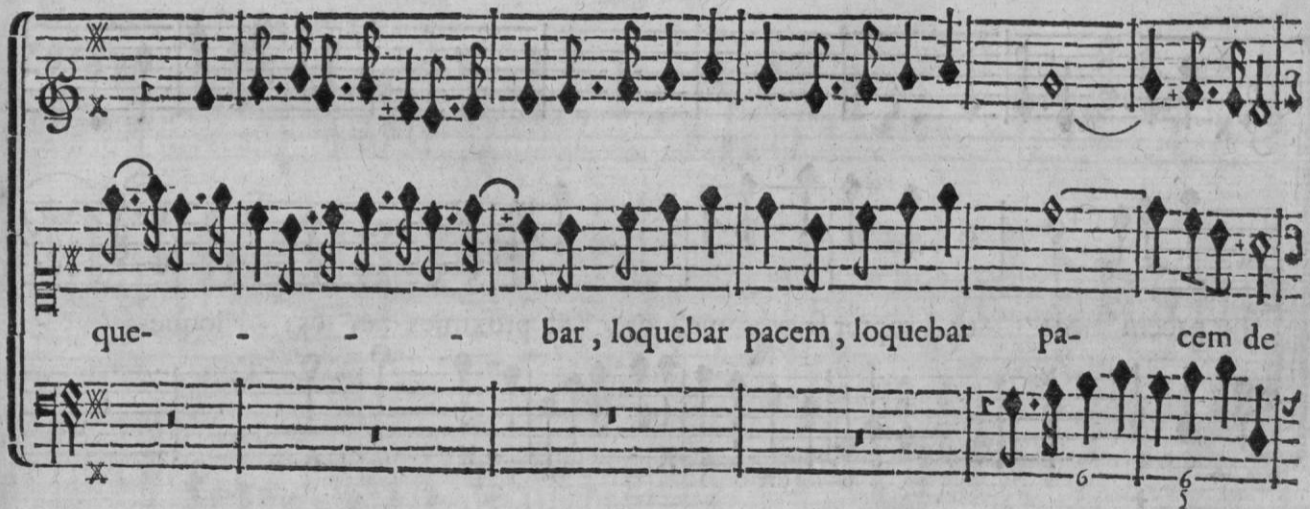
os, & proximos me- os, loque- bar, loque- bar, lo-



que-
bar pa-
cem, loquebar pacem, loquebar



pa-
cem de te. Propter fratres me- os, & proximos meos, lo-



que-
bar, loquebar pacem, loquebar pa-
cem de



te. Propter

56 II. MOTET A VOIX SEULE, AVEC UN VIOLON,

fratres meos & proximos meos: loquebar, loque-

bar, loquebar pacem, loquebar

pacem de te, Propter fratres meos & proximos meos: loque-

bar pacem, loquebar pacem, lo-

quebar pacem de te.

Legerement & marqué.

SYMPHONIE.

PROPTER domum Domini De- i nostri, quæsi- vi bona tibi, quæsi- vi bo- na

II. MOTET A VOIX SEULE, AVEC UN VIOLON,

tibi, quasi- vi, quasi- vi bona ti- bi.

Propter domum Domini De- i nos- tri, Propter domum Domi-

ni De- i nos- tri, quasi- vi bona tibi, quasi- vi bo- na tibi. Propter

domum Domini De- i nostri, quasi- vi, quasi- vi bona tibi, quasi- vi

bona ti- bi. quæsi- vi bona tibi, quæsi- vi bona tibi, Propter

domum Domi- ni De- i nostri, quæsi- vi, quæ- si- vi bona tibi, quæ-

sivi bona tibi, bona ti- bi. Propter domū Domini De- i nos-

tri, quæ- si- vi bona tibi, quæ- si- vi bona tibi, quæ- si- vi bona tibi, quæ-

60 II. MOTET A VOIX SEULE, AVEC UN VIOLON,

sivi bona tibi, bona ti- bi. Propter domum Domini De-

- i nostri, quasi- vi bona tibi, qua- sivi bona tibi, quasi- vi bo- na

tibi, quasi- vi, quasi- vi bona tibi, bo- na ti- bi, quasi- vi, qua-

sivi bona tibi, qua- sivi bo- na ti- bi.



III. MOTET, A VOIX SEULE,
AVEC UN VIOLON.

Psalme CXII.

Marqué.



Musical notation for the Violin part, starting with a treble clef and a common time signature. The melody begins with a series of eighth notes.

SYMPHONIE.

Audate pueri Dominum.

Musical notation for the Bass Continuo part, starting with a bass clef and a common time signature. It features a series of chords and moving lines.

BASSE-CONTINUE.

Two systems of musical notation for the Violin and Bass Continuo parts, continuing the piece.

Two systems of musical notation for the Violin and Bass Continuo parts. The second system includes the lyrics: *Laudate, Laudate pueri Dominum: lau-*

Two systems of musical notation for the Violin and Bass Continuo parts. The second system includes the lyrics: *da- te, lauda- te nomen Domini, laudate, laudate nomen Do- mi-*

62 III. MOTET A VOIX SEULE, AVEC UN VIOLON,

ni.

MOTET A VOIX SEULE, AVEC UN VIOLON

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the violin accompaniment. The vocal line begins with the syllable 'ni.' and is followed by a series of notes. The violin accompaniment consists of a series of chords and single notes.

Laudate, Laudate pueri Dominum: laudate nomen Domini. lau- da-

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'Laudate, Laudate pueri Dominum: laudate nomen Domini. lau- da-'. The violin accompaniment continues with chords and single notes.

te, lauda- - te, lauda- - te nomen Domi- ni. Lau-

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'te, lauda- - te, lauda- - te nomen Domi- ni. Lau-'. The violin accompaniment continues with chords and single notes.

date, laudate pueri Dominum: lauda- - te, lauda- te nomen

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'date, laudate pueri Dominum: lauda- - te, lauda- te nomen'. The violin accompaniment continues with chords and single notes.

Domini. lauda- - - te nomen Domini.

Laudate, Lau- date, Lauda- - - te, Laudate pueri

Dominum: lauda- - te, lauda- - te nomen Domi- ni.

lauda- - te, lauda- - te nomen Domi- ni.

64 III. MOTET A VOIX SEULE, AVEC UN VIOLON,

Louré.

Symphonic.

The first system of music features a vocal line in the upper staff and a violin accompaniment in the lower staff. The tempo is marked 'Louré.' and the style is 'Symphonic.' The key signature has one flat (B-flat) and the time signature is 3/2. The violin part includes various fingering indications such as '6', '43X', and '6X3'.

Sit nomen Do- mini be- ne- dictum: ex hoc

The second system continues the musical setting. The vocal line includes the lyrics 'Sit nomen Do- mini be- ne- dictum: ex hoc'. The violin accompaniment continues with similar fingering and articulation marks.

nunc & usque in sæ- culum, in sæcu- lum. ex hoc

The third system continues the musical setting. The vocal line includes the lyrics 'nunc & usque in sæ- culum, in sæcu- lum. ex hoc'. The violin accompaniment continues with similar fingering and articulation marks.

nunc & usque in sæcu- lum, ex hoc nunc & usque in

The fourth system concludes the musical setting on this page. The vocal line includes the lyrics 'nunc & usque in sæcu- lum, ex hoc nunc & usque in'. The violin accompaniment continues with similar fingering and articulation marks.

faculum, in faculum. Sit nomen Domi- ni be- ne-

dictum: ex hoc nunc & usque in facu- lum. ex hoc

nunc & usque in faculum, in fa- culum.

Sit nomen Domi- ni be- ne- dictum: Sit nomen Do- mini

66 III MOTETA VOIX SEULE, AVEC UN VIOLON,

be- ne- dictum: ex hoc nunc & usque in sæculum,

4- * 6 4 6 6 8 6x 6

in sæcu- lum, ex hoc nunc & usque in

6 x 6 2 6 4

sæcu- lum, in sæcu- lum.

6x 6 5 4 6 6

A Solis ortu usque ad occasum: lauda- bile, lau-

6 6 6 6 6 6

da- - - - - bile nomen Do- mi- ni. A folis or-

4* 6 5 6 5 4 3

- - - - - tu usque ad occa- fum: lauda-

6 7 6 * *

bile, laudabile nomen Do- mini.

4* 6 4* 6* 4 * 6-6*

PRELUDE.

* 6* 6-6* 6 6 * 6 6 6 *

EXcelsus su- per omnes gen- tes Dominus: & super

6 6 7 * 7 * 6 6 6 6 *

ccecos, & super ccecos glo- - - - - ria, glo- - - - - ria

* 6 6* 6 6 7 *

48 III. MOTET A VOIX SEULE, AVEC UN VIOLON,

e- jus. Excel- sus su- per omnes gen- tes Dominus & super cœ- los

glo- ria ejus, & super cœlos glo-

ria e- jus. Excel- sus

su- per omnes gen-tes Dominus : & super cœlos, & super cœlos,

glo- ria, gloria e- jus.

Excelsus su- per omnes gen- tes Dominus: & super cœlos

glo- ria e- jus. &

super cœlos gloria e- jus, & super cœlos glo- ria

e- jus. Ex- celsus fu- per omnes

gen- tes Dominus: & super cœlos gloria e- jus, & super cœlos

glo- ria e- jus. & super cœlos, & super cœlos

glo- ria e- jus.

SYMPHONIE.

Marqué.

Lentement.

VIOLONS.

Marqué.

Lentement,

Quis? sicut Dominus Deus noster

qui in altis habitat, & humilia respicit in

cælo, in cælo, & in terra. Quis? sicut Dominus Deus noster qui in altis

ha- bisat, & hu- milia respicit in cœ- lo, respi- cit in cœlo,

7-6* 6* 9-8 7-6* 6

& in ter- ra, & hu- milia respicit in cœlo, in cœlo

4*7 6 5 4 3* 5 4* 6

& in ter- ra. & hu- mi- lia respicit in

6 6 5 6*

4* 6

cœlo, in cœlo & in ter- ra. & humilia

7 6 6 6 6 7 6*

4 5 4 3*

III. MOTET A VOIX SEULE, AVEC UN VIOLON,

respi- cit, respi- cit in caelo & in ter- ra.

Suscitans à terra, à terra inopem: & de stercore e- rigens

pauperem. Ut collocet eum cum principibus: po- puli su- i.

Suscitans à terra, à terra inopem: & de stercore e- rigens

pauperem. Ut collocet eum cum principibus, po- - puli su- i. Ut

collocet eum cum principibus, po- - - puli, populi su- i.

Gracieusement.

Qui habita- re facit sterilem in do- mo: Qui habi- ta- re facit

Vite.

VIOLONS.

sterilem in do- mo:

Vite.

ma- trem filiorum latan- - - tem. læ-

74 III. MOTET A VOIX SEULE, AVEC UN VIOLON,

tan- - tem, lætan- tem. ma- trem fili-

orum lætan- - - - - tem, lætan- tem.

ma- trem fili- o- rum lætan- - - - - tem, læ-

tan- - - - - tem, lætan- tem.

ma- trem fili- orum lætan- tem, lætan-

tem, lætan- tem.

matrem fili- orum lætan- tem, lætan- tem. Qui habita- re

Gravefemen

facit sterilem in do- mo: Qui habi- ta- re facit sterilem in do-

76 III. MOTET, A VOIX SEULE, AVEC UN VIOLON,


 This system contains the first three staves of music. The top staff is the vocal line, the middle staff is the violin accompaniment, and the bottom staff is the vocal line with lyrics. The lyrics are: "mo: ma- trem fili- orum læ-". Above the first two staves is the instruction "vite.". Above the third staff is "vite." and "mo:". Below the third staff are the numbers "6", "3", "4", and "6" under the notes.


 This system contains the next three staves of music. The lyrics are: "tan- tem, lætan- tem. ma- trem fili- orum lætan-". Above the second staff is the instruction "vite.". Below the third staff are the numbers "6", "4", "5", "3", "6", and "6".


 This system contains the next three staves of music. The lyrics are: "tem. lætan- tem, lætan- tem." Above the second staff is the instruction "vite.". Below the third staff are the numbers "6", "6", "5", "4", and "3".


 This system contains the final three staves of music. The lyrics are: "ma- trem fili- orum lætan- tem, læ-". Above the second staff is the instruction "vite.". Below the third staff are the numbers "7", "5", "5", and "5".

tan- - - - - tem, læ- tan- tem, matrem fili-

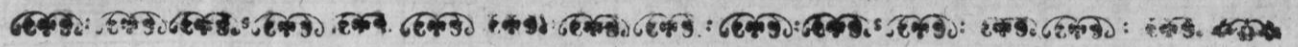
orum lætan- - - - - tem. ma-

trem fili- orum lætan-

tem, læ- tan- tem. matrem fili- orum læ- tan- - - - - tem, læ-

I. MOTET, A DEUX VOIX,

ran- - - - - tem, la- tan- tem.



I. MOTET, A DEUX VOIX,
 POUR LE SAINT ESPRIT.



Eni, Veni, Ve- ni Cre- ator

Eni, Veni, Ve- ni Cre- a- tor

BASSE-CONTINUE.

Spi- ri- tus.

Spi- ri- tus. Mentis tu- o- rum visita, Im- ple su- perna grati- a, Im- ple superna grati- a, Quae tu creaf-

Mentes tu- o- - - rum visita

sti pec- tora.

6 7 *

Im- ple superna gratia, Quae tu crea- - sti

4* 7 6 7 4* 6 6 6

pectora, Im- ple superna gra- tia,

Quae tu crea- - sti pec- to- ra.

6 6 2 8 7-5 6 5

Im- ple su- perna gratia, Quae tu cre- a- - sti

Mentes tuo- - rum visita, Im- ple superna

9 8 * 6 98 * *

ple superna gra- ti- a. Quæ tu crea-

sti pec- tora. Quæ tu crea- - - sti

sti pectora. Quæ tu crea- - - sti pec- to- ra.

pecto- ra. Quæ tu crea- - - sti pec- to- ra.

Ve- ni, Veni, Ve- ni Crea- tor Spi- ritus.

Ve- ni, Veni, Ve- ni Crea- tor Spi- ritus.

Recit pour le Premier Dessus.

PRELUDE.

LIV. I.

X

I. MOTET A DEUX VOIX,

Qui paracle - tus diceris, Donum De- i altif- si- mi,

Qui paracle- - tus diceris, Donum Dei, Donum Dei altissi-

mi, Fons vivus i- gnis charitas, Et spiri- ta- lis,

unc- ti- o. Fons vi- vus ignis charitas, Et spiri- ta-

- - - lis unc- ti- o. Fons vi- vus ignis charitas,

Et spirita- - - lis unctio. Et spirita- - - lis

unc- ti- o. Fons vi- vus ignis charitas, Et spiri- ta-

lis unc- ti- o.

Qui paracle- tus diceris, Donum De- i altis- simi,

Fons vivus i- gnis charitas, Et spiri- ta-

unctio. Et spiri- ta- lis unc- ti- o.

Second Dessus.

TU septiformis munere, Dextrae Dei tu digitus, Dex- tra tu di- gitus

I. MOTET A DEUX VOIX,

Tu septiformis munere, Dextræ tu digitus, Dex-træ tu di- gi- tus,

Tu ri- tē promissum Pa- tris, Ser- mo- ne ditans guttura, Sermone di- tans

guttura, Sermone ditans guttu- ra. Tu ri- tē promif- sum Patris, Ser-

mone di- tans guttura. Sermone di- tans guttura. Tu ri-

tē promissum Pa- tris, Ser- mone ditans guttu- ra. Sermone di- tans

guttura. Tu ritē promissum Patris, Sermone di- tans gut- tu- ra. Ser-

mone di-tans guttura, Ser-mone di-tans gut-tu-ra. Tu ritè promissum

Patris, Tu ritè promissum Patris, Ser-mone di-tans guttura, Ser-

mone di-tans guttura, Ser mo-ne ditans guttu-ra.

Tu ri-tè promif-sum Patris, Ser-mone di-tans guttura, Ser-

mone ditans guttura, Sermone ditans guttu-ra, Sermo-ne di-tans

guttu- ra, Sermone ditans guttu- ra.

I. MOTET A DEUX VOIX,

Premier Dessus seul.

DUO.

Gravement.

ACcen-de, Accen- de lumen fen- sibus, Infun- de a-

mo- rem cor- dibus: In- firma nostri corporis Virtu- te, Virtu- te fir- mans perpe-

ti. In- firma nostri corporis, Virtu- te fir- mans perpe- ti. Accen- de, Ac-

Deuxième Dessus.

ACcen- de, Accen- de lumen fen- si- bus, In- fun-

cen- de lumen fen- sibus, Infun- de a- mo- rem

de a- morem cor- di- bus: In- firma nostri

cordibus: In- firma nostri corporis, Vir- tu- te, Vir- tute fir- mans perpe- ti. In-

corporis, Virtu- te, Vir- tute fir- mans per- pe- ti.

fun- de, Infun- de a- morem cordibus. Ac- cen- de, Ac-

Infun- de, Infun- de amore cordibus, Infun-

cen- de lumen sen- fibus, Infun- de, Infun- de a-

de a mo- rem cor- dibus. Accen- de, Accen-

mo- rem, a- morem cordibus: In- fun- - de a- mo- rem, amo- rem

de lumen sen- fibus, Infun- - de a- mo- - rem, amo- rem

cor- dibus: In- firma nostri corporis, Virtu- te, Virtu- te, fir- mans

cor- dibus: In- firma nostri corporis, Virtu- te, Vir- tute fir-

I. MOTET A DEUX VOIX,

per pe- ti. Infun- de, Infun- de a- mo- rem
mans perpe- ti. Infun- de, Infun- de a- morem cordibus: In-

6 * 5 9 8 9 8 5* 6 9 8 * 6

cor- di- bus: In- firma nostri corporis, Virtu- te, Virtute firmans perpe- ti.
firma nostri corporis, Virtu- te, Virtu- te, Vir- tu- te firmans perpe- ti.

6 * 9 8 9 8 6* 9 3 6 * 7 6 4 6

Hostem repel-

Vite. 6 6 6

las, repel- las, repellas, re- pel- las longi- us,

* 5

Lentement.
Pacemque dones pro- ti- nus: Pacemque dones, Pacemque do- nes pro- ti-

6 6 6 7 6 * 6 6 * 4 3*

nus. Duc- tore sic te prævio, Vi- temus, Vi-

temus om- ne noxi- um. Duc- tore sic te prævio, Vi- temus, Vi-

temus om- ne noxi- um. Duc- tore sic te prævio, Vi- te- mus, Vi- temus

om- ne noxi- um.

Premier Dessus.
Gracieusement.

PER te sciamus da Pa- trem, Nosca- mus, Nos- ca- mus at-

que Fili- um; Per te sci- amus da Pa- trem, Nos- ca- mus

I. MOTET A DEUX VOIX,

Nosca- - mus at- que Fili- um; Te utri- usque Spiritum,

Creda- - - mus, Credamus omni tempore. Te utri-

us- que Spiritum, Creda- mus, Creda- mus omni tempore. Per te sci-

amus da Pa- trem, Nosca- mus, Nosca- mus atque Fili-

um; Per te sciamus da Pa- trem, Nos- ca- mus, Nos-

Second Dessus seul.

ca- - mus at- que Fili- um; T E utri- usque

Spiritus, Credamus, Credamus omni tempo-

Ensemble.

Te utriusque Spiritum, Credamus, Cre-

re. Te utriusque Spiritum, Te utriusque Spiritum, Credamus, Cre-

damus omni tempore. Per te sciamus da Patrem, Nos-

ca-mus, Noscimus atque Filium; Te utriusque Spiritum, Te utriusque Spiritum,

I. MOTET A DEUX VOIX,

Te utri- us- que Spiritum, Creda- mus, Creda- mus omni tempo-

Creda- mus, Credamus omni tempo-

re. Te utri- usque Spiritum,

re. Per te sciamus da Pa- trem, Nosca-

Te utri- usque Spiritum, Cre- da- mus om-

mus atque Fi- li- um; Te utri- us- que Spiritum, Creda- mus, Credamus om-

ni tempo- re. Creda- mus omni tempore.

ni tempore. Creda- mus omni tempore.

Te utri- usque Spiritum, Te utriuf-
 Te utri- usque Spiritum, Per te fci- amus da Pa- trem, Nosca-

uf- que Spiritum, Creda- - - - mus om-
 mus atque Filium; Te utri- uf- que Spiritum, Creda- mus, Credamus om-

ni tempo- re. Creda- - - mus, Creda- - - mus, Cre-
 ni tempo- re. Creda- - - mus, Creda- - - mus, Cre-

da- - mus omni tempore.
 da- - mus omni tempore.

II. MOTET A DEUX VOIX,

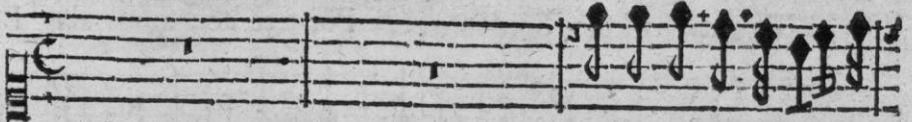


II. MOTET, A DEUX VOIX.

Psalme CXXV.



Tendrement.



N convertendo.

*I*N convertendo Do-mi-



PRELUDE.

nus captivita- - tem Sion: facti sumus si- cut conso- la-

- ti. facti sumus si- cut consola-

ti, sicut consola- ti. *I*n convertendo Do- minus captivi-

ta- - tem Sion: facti sumus sicut conso- lati, sicut conso-

la- ti, si- cut conso- la- ti. In convertendo Do-mi-

nus captivitatem Sion: facti sumus si- cut consolati. si- cut

conso- la- ti, facti sumus, facti sumus sicut con- sola- ti.

Gay.

[Unc repletum est gaudio os nostrum; & lingua nostra e- xul- ta-

La Basse seule.

ti- one, & lingua nostra exulta- ti- one. [Unc repletum est

gaudio os nostrum; & lingua nostra e- xul- ta- tio-

II. MOTET A DEUX VOIX,

ne. & lingua nostra exul-tati-o-ne. & lingua nostra exul-tati-o-ne.

Ensemble.

Tunc repletum est gaudio os nostrum; & lingua nostra exul-tati-o-ne. &
& lingua nostra e-xul-ta-ti-o-ne.

lingua nostra e-xul-ta-ti-one, exulta-ti-
& lingua nostra e-xul-ta-ti-

o-ne. Tunc repletum est gaudio os
o-ne. Tunc repletum est gaudio os nostrum;

nostrum, & lingua nostra e- xul- ta- - - ti one, &

& lingua nostra e- xul- ta- - - ti- one, &

lingua nostra exul- tati- o- ne. Tunc re- pletum est gaudio os nostrum,

lingua nostra exul- tati- o- ne.

& lingua nostra exul- ta- - tio- ne, & lingua nostra e- xul-

& lingua nostra exulta- - tio- ne, & lingua nostra

ta- - ti- one, & lingua nostra exul- ta-

exul- tati- o- ne. & lingua nostra exul-

II. MOTET A DEUX VOIX,

ti- o- ne. Tunc re-pletum est gaudio os nostrum;

ta- ti- o- ne. Tunc re-pletum est gaudi- o os nostrum;

& lingua nostra e- xul- ta- ti- one.

& lingua nostra exul- tati- o- ne. & lingua nostra exul-

& lingua nostra exul- ta- ti- o- ne.

ta- ti- o- ne.

PRELUDE.

La Basse seule.

Tunc dicent inter gentes; Ma-

gnificavit Do- mi- nus face- re cum e- is.

Tunc dicent inter gentes; Magnifi- cavit Dominus

facere cum e- is. Ma- gnificavit Dominus face- re cum e-

is. Magni- fi- ca- vit Dominus facere cum e- is.

Ensemble.
Legere ment.

Magnifi- ca- vit Dominus facere no- bis-
fa- cere cum e- is. Magnifi- ca- vit Dominus facere no- bis-

I I. MOTET A DEUX VOIX,

The musical score is arranged in four systems, each containing two staves. The top staff of each system is for the upper voice, and the bottom staff is for the lower voice. The lyrics are written between the staves. The bottom staff of each system includes figured bass notation (numbers and symbols like asterisks) for the basso continuo.

System 1:
 Upper voice: cum : facti fumus lætan- tes, læ-
 Lower voice: cum : facti

System 2:
 Upper voice: tan- tes. facti fumus lætan- tes, læ-
 Lower voice: fumus lætan- tes, læ- tan- tes, læ-

System 3:
 Upper voice: tan- tes, læ- tantes, læ- tan- tes.
 Lower voice: tan- tes, læ- tantes, læ tan- tes. facti

System 4:
 Upper voice: facti fumus lætan-
 Lower voice: fumus lætan- tes, læ- tan- tes,

læ-tan-tes, læ-tantes, læ-tan-tes, læ-tan-

læ-tan-tes, læ-tantes, læ-tan-tes.

9 * 6 4 3 * 6

tes. lætan-

facti sumus lætan-tes, lætan-

* 6 6 * 6 4 3 * 8

tes, lætantes, læ-tantes, læ-tan-tes.

tes. facti sumus læ-tan-tes.

6 6 6 6 6 4 3 *

Magnifi-ca-vit Dominus, Magnifica-vit Dominus facere no-bis-cum:

Magnifi-ca-vit Dominus, Magnifica-vit Dominus facere no-bis-cum:

6 6 3 4 3

II. MOTET A DEUX VOIX,

facti sumus lætan- - tes, lætan-

tes, lætantes, læ- tan- tes.
tan- - tes, læ- tantes, læ- tan- tes.

D. ffus seul.

Converte Domine cap- tivitatem nostram, Con- verte, Converte Do- mi-

ne, captivita- tem nostram, sicut tor- - rens in Auf- tro. Converte, Cõ-

verte Domine, cap- tivitatem nostram, sicut torrens, sicut tor-

rens in Auf- tro.

Lentement. Qui fe-

minant in lacrimis, Qui fe- minant in la- crimis, in

exultati- one, in exultatio- ne me- tent. in exultati-

o- ne me- tent. Qui fe-

minant in la- crimis, in exultatione, in exultati-

o- ne metent. in exultati- o- ne metent.

II. MOTET A DEUX VOIX,

Basse seule.

E Un-tes i-bant & fle-bant, fle- bant, mittentes

Ensemble.

E Un-tes i-bant & fle-bant, Eun-tes i-bant & femina sua. Eun-tes i-bant & fle-bant, &

fle- bant, mittentes femina sua. fle- bant, mittentes femina sua. Eun-tes i-bant &

Eun-tes i-bant & fle- bant, fle- bant, Eun-tes i-bant &

& fle- - - - bant: mittentes femina
 fle- - - - bant: mittentes femina sua. fe- mina

fu- a. Euntes ibant & fle- - - bāt: mittētes femina fu- a.
 fu- a. Euntes ibant & fle- - - bant: mittētes femina fu- a.

Dessus seul.
Legerement

V Enientes autem venient cum exulta- - - - ti- o-

ne, portantes, portan- - - - tes ma- nipulos fu- os.

Basse seule.

V Enientes autem

II. MOTET A DEUX VOIX,

Ensemble.

cum exulta- ti-

venient cum exulta- ti- o- ne, portan-

6 7 6 6 9 6

one, por- tan- tes manipulos suos. Venientes autem venient

tes, portan- tes manipulos suos. Venien-

5 6 4

cum exulta- ti- o- ne. Venien-

tes autem venient cum exulta- ti- o- ne,

4 6* 6 4 3* x

tes autem venient cum exulta- ti- one, portantes, por-

por- tan- tes, portan-

9 6*

tan- tes manipulos fu- os. portan- tes ma-

tes manipulos fu- os. cum exulta- ti- one,

6 4 * 6 9

nipulos suos, portan- tes, portan- tes manipulos fu- os.

cum exulta- ti- o- ne,

7 6 * * 4 *

Ve- nientes autem venient cum exulta- ti-

Venien- tes autem venient cum exulta- ti- o- ne, portan-

* * 6 * 6 4 * 6 5

one, portan- tes, por- tantes manipulos fu- os.

tes, portan- tes, portantes manipulos fu- os.

5 6 5 * 6 6 7 4 *

II. MOTET A II. VOIX, DE M. BOURNONVILLE.

Venientes autem venient cum exulta- ti- one, portan-

Venientes autem venient cum exul- ta-

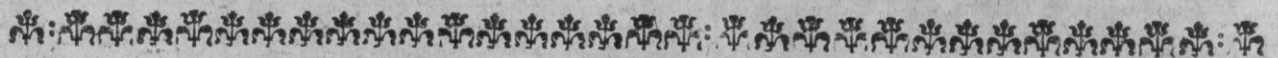
tes, por- tan- tes manipulos suos. por-

ti- one, portan- tes manipulos suos. portan-

tan- tes manipulos fu- os.

tes manipulos fu- os. por-

F I N.



EXTRAIT DU PRIVILEGE.

Par Lettres Patentes du Roy données à Arras le onzième jour du mois de May, l'An de grace mil six cent soixante-treize, Signées, LOUIS: Et plus bas, Par le Roy Colbert; Scellées du grand Sceau de cire jaune; Verifiées & Registrées en Parlement le 15. Avril 1678. Et Confirmées par Arrests contradictoires du Conseil Privé du Roy, des trente Septembre 1694. & huit Aoust 1696. Il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale qu'Instrumentale, de tous Auteurs: Faisant défenses à toutes autres personnes, de quelque condition & qualité qu'elles soient, d'entreprendre, ou faire entreprendre ladite Impression de Musique, ny autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obéissance, nonobstant toutes Lettres à ce contraires; ny même de Tailler ny Fondre aucuns Caracteres de Musique sans le congé & permission dudit Ballard, à peine de confiscation desdits Caracteres & Impressions, & de six mille livres d'amende; ainsi qu'il est plus amplement déclaré esdites Lettres. Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou à la fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.

